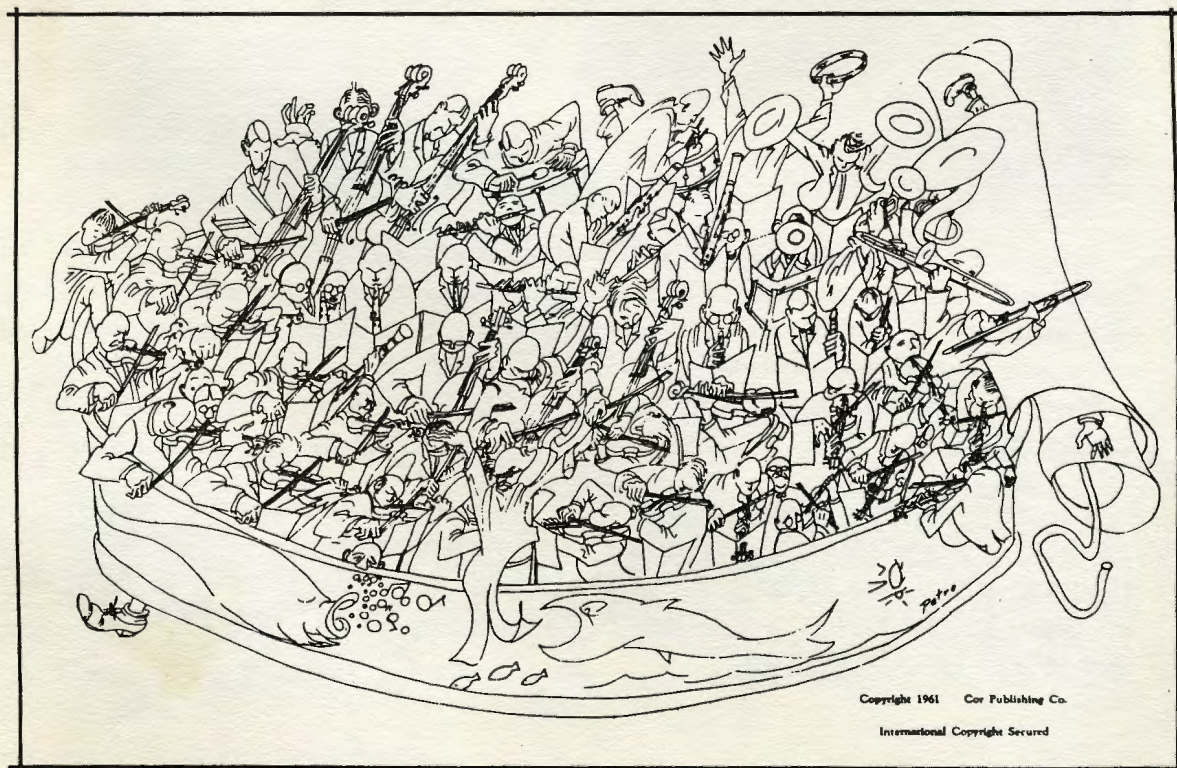


C HOUSTON IVIC SYMPHONY



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Now in his thirteenth season as Musical Director of the Houston Civic Symphony, conductor **ROBERT LINDER** has achieved nationwide acclaim as conductor of motion picture and television specials on several major networks. He is also reknown, locally, as conductor with the Houston Gilbert & Sullivan Opera, the Houston Municipal Band, and Theatre Under the Stars.

A student of Pierre Monteux, Max Rudolph and Thor Johnson, Mr. Linder received undergraduate and graduate music degrees from the University of Houston and is now Dean of Music at Houston Baptist University. Among his many recent honors are listings in International Who's Who in Music, and Who's Who in Education.

As the oldest established area community orchestra, the Houston Civic Symphony has, since its inception in 1966, had a twofold purpose; to bring good music to segments of the community which might otherwise not have the opportunity to enjoy it; and to provide an outlet for talented amateur musicians. As the name "Civic" implies, orchestra membership is drawn from a broad spectrum of interests and occupations: doctors, homemakers, teachers and businessmen. All have in common a love of music, a joy in musical creation, and the discipline to be part of one orchestral unit. In addition to performing standard symphonic music in many parts of metropolitan Houston, it has accompanied soloists, assisted choral and religious groups, and entertained children at special occasions. As a chartered, non-profit, educational institution, the orchestra is supported entirely by private donations.

Through the Conductor's Apprenticeship Program of the Houston Civic Symphony, a promising conducting student is able to work directly with the Musical Director in actual leadership of a symphony orchestra.

The Apprentice Conductor has sole responsibility for specific portions of each program, and directs in concert, as well as serving in understudy capacity for all works performed through the year. Graduates of this program have progressed to direct leadership positions in other orchestral groups.

The Young Artists Program of the Houston Civic Symphony grants to promising younger artists the opportunity to perform in a solo capacity with a full symphony orchestra. In recent years, several dozen rising young people have availed themselves of this advantage, and both they and the symphony members have enjoyed the benefits of this association. When coupled with the Conductor's Apprenticeship Program, the Houston Civic Symphony Young Artists Program is strengthening the future of musical performance in the years to come.

SSM

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HOUSTON CIVIC SYMPHONY
ROBERT LINDER, MUSIC DIRECTOR

Sunday, October 18, 1981 Hamman Hall
8:00 P.M. Shepherd School of Music

PROGRAM

Overture to "L'Italiana in Algeri" Rossini
Michael Frederick, Apprentice Conductor

Concerto for Piano and Orchestra, in G Major, Beethoven
No. 4, Opus 58

I. Allegro moderato

II. Andante con moto

III. Rondo: vivace

Sophia Gilmsen, soloist

INTERMISSION

"L'Après-midi d'une faune" Debussy
Symphony No. 7, in C Major, Opus 105,
in one movement Sibelius

This concert is made possible by
a bequest from the estate of Paul Drennan Miller.

THE HOUSTON CIVIC SYMPHONY ORCHESTRA

CONDUCTOR — ROBERT LINDER

APPRENTICE CONDUCTOR — MICHAEL FREDERICK

FIRST VIOLIN

Peter Brown
Janet G. Eagleton
Shirley Koch
Susan A. Jeter
Todd McCall
Joseph Munisteri
*Millard Tryon

SECOND VIOLIN

Linda Branch
Joan DeVilbiss
Camille M. Duncan
C. C. Gibbons
Kathy Hilborn
Edwin Hord
Donald B. Johnson
*Jan LaRocque
Betsy Mims
Janice Von Lehmden
Anne Yonovitz

VIOLA

Lilika Barker
Carolyn Donnell
Sherrill Hannusch
Elyse Levine
*Oscar Wehmanen

CELLO

Gerald Bachorowski
Martha Ford
*Shirley McCormack
Peter S. Reinthaler
Curtis Robinson
Helen Weiss

BASS VIOL

Dan Goodwin
*Wayne Hutchinson
David Knaub
Charles Schadel
Thomas W. Smith

FLUTE

*Ann Fuqua
Lynette Hartwick
Lou Ann Lasher

PICCOLO

Lou Ann Lasher

OBOE

*Julitta L. Jacobs
Arlene Howell
Jodie Tom

ENGLISH HORN

Jodie Tom

CLARINET

John Ahrens
*Mary Rosborough

BASSOON

*Betty Frederick
Lou Ann Pheil

LIBRARIAN

Milton Herring
Martha Ford

FRENCH HORN

Laura Becker
*Joe Frantz
Kathy Hannah
*Mike Smith

TRUMPET

Fred Raulf
Neil Stillman
*Eric Ward

TROMBONE

Charles A. Milazzo
*Andy Wright

TUBA

Rick Crittenden

PERCUSSION

Timothy Luke
Ken Morehead
Walter Raynaud

TYMPANI

*Ken Moorehead

HARP

Cynthia Cooper

*Indicates Principal

PROGRAM NOTES

Overture to "L'Italiana in Algeri" (The Italian Woman in Algiers) Rossini (1792-1868).

"L'Italiana in Algeri", written in only 27 days, was Rossini's first comic opera. The premier in 1813 was a tremendous success. The plot, which has little to do with Italy or Algiers, is based on the legend of Roxelana, a favorite slave of Solomon II.

The overture is in the style of a symphonic allegro: an introductory andante in $\frac{3}{4}$, followed by an allegro with two themes in $\frac{4}{4}$; then a development section and recapitulation. Rossini's flair for sweeping crescendos shows itself twice, once in the middle, and again in the finale.

Concerto for Piano and Orchestra No. 4, in G Major, Opus 58 Beethoven (1770-1827).

The Fourth Piano Concerto was first performed in 1808 by Beethoven himself on a program which also included his Pastoral Symphony. Beethoven was reported as playing "with astounding cleverness" despite his deafness and the extreme cold of the theater. The concerto lay dormant until Mendelssohn revived it in 1836.

In the beginning of the first movement, Beethoven breaks with tradition by giving the opening phrase to the solo piano. The rest of the movement follows the traditional allegro pattern. The second movement is a dialog between a stern rhythmic theme in the strings and a gentle melodic theme in the piano, the gentle melody winning out in the end. The Rondo opens with pianissimo strings and piano, then the full orchestra begins. The concerto ends with a rather lengthy coda.

Making her second appearance with the Houston Civic Symphony is Russian-born pianist Sophia Gilmsen. Prior to her arrival in the United States in 1976, Ms. Gilmsen studied and performed both in the USSR and Italy. She currently teaches piano at the College of the Mainland, and performs extensively throughout the Houston area.

"L'Après-midi d'une faune" (Afternoon of a Faun) Debussy (1862-1918).

"L'Après-midi d'une faune" was inspired by a poem of Stephan Mallarme. Debussy frequented the legendary Tuesday evening gatherings at Mallarme's apartment with members of Paris' artistic and intellectual community. The ballet, choreographed by Nijinsky, produced by Diaghileff, was performed in 1912 and received scandalous reviews.

The faun, represented by a flute, wakes in the forest, trying to recall a dream or an experience (he's not sure) of an encounter with two beautiful nymphs who resist his advancements. But in the warmth of the afternoon he grows drowsy, thinking it was perhaps just a dream after all.

Symphony No. 7 (in one movement) in C Major, opus 105 Sibelius (1865-1957).

The Seventh, Sibelius' last symphony, contains only one movement. At first, the composer called it a symphonic fantasy, but decided it had symphonic form. It is noted for its intense, expressive concentration.

The first theme is introduced by a weaving figure in the woodwinds, followed by a powerful contrasting solo in the trombone. The second section is a fanfare-like theme with a scherzo before and after. The finale recalls the trombone theme, and ends with a powerfully intense restatement.

The Houston Civic Symphony is a non-profit educational organization whose free concerts are made possible by the generosity of our sponsors, patrons and donors.

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We would also like to acknowledge with appreciation the loan of certain musical scores and parts this year from the Library of The University of Texas.

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